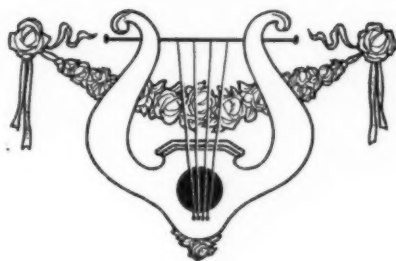


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MUSIC SUPERVISORS JOURNAL



MAY, 1926

*The Official Organ
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National Conference*

Post-Conference Issue

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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS' NATIONAL CONFERENCE

Published Five Times a Year

GEORGE OSCAR BOWEN, Editor and Publisher

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MUSIC SUPERVISORS' JOURNAL

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TULSA, OKLAHOMA, MAY, 1926

No. 5

OFFICIAL ORGAN OF THE
MUSIC SUPERVISORS' NATIONAL CONFERENCE

GEORGE OSCAR BOWEN, Editor

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Editorial Comment

The Nineteenth Meeting

The Nineteenth Annual Meeting of the Music Supervisors National Conference has come and gone.

During the week of April 12th while it was in session in Detroit, so many things of vital importance occurred that it must be considered one of the most important, and epoch making sessions in the history of the organization. Steps were taken, and changes inaugurated, which if successful will have a wide influence for good on Public School Music throughout the entire country. From the standpoint of attendance, it was the largest in the Conference history, over 2200 being enrolled. The membership for 1926 according to treasurer McFee, will closely approach the 3000 mark, which is several hundred greater than in any previous year. A number of features on President Edgar B. Gordon's splendid program provided the attraction for so large an attendance. There was the *Revision of the Constitution and By-Laws* made necessary by the new biennial plan of meeting under which the Conference will operate in

the future, which probably held the first place of interest with a large number of members. Be it said to the credit of the Conference, that a larger number of members attending the business sessions, even in the closing hours of the last day, and a more intelligent and free discussion of vital matters took place than the writer remembers at former meetings. Other outstanding features of the program were the National High School Orchestra, a wonderful piece of work put over by "Joe" Maddy; the organization of two new Sectional Conferences, a much needed development in certain parts of the country; opportunity to see in operation the Platoon Type of School System, of which Detroit was the first exponent; Father Finn's clinics on Choral Music; two concerts by the Detroit Symphony Orchestra, with its talented conductor, Ossip Gabrilowitch, as soloist on one occasion. These, and other features, all of which might be considered as "outstanding" served to bring together the largest gathering of people actively engaged in Music Education in the history of this country. President

Gordon and his cabinet may well be proud and satisfied with their achievement. *It was a great meeting.*

1928 and the Biennial

The action of the conference at Kansas City in 1925 having been ratified, almost unanimously, by the Detroit Conference, there will be no meeting of the National in 1927. The special committee appointed by President Gordon to prepare a revision to the Constitution to meet the needs made necessary by the change went at the work in a thorough and masterly fashion, with the result that a complete working plan for the National, and between the National and Sectional Conferences now exists. There was some discussion pro and con at the business meeting which served to clarify the whole question, and it is believed that practically the entire membership feels that the right steps have been taken. Whether the biennial plan will work successfully or not can only be determined after a period of years. If the Sectional Conferences, of which there are now four, fully organized, prove successful in 1927, the National should profit by the change in 1928. The only fear that anyone seems to have is that a lapse of two years may serve to dampen the ardor and enthusiasm generated at the annual meetings, with the result of a falling off in attendance at the biennial meeting. However, if the Sectional groups so interest the teachers in their several districts that a large number will attend the 1927 meetings, the National meeting in 1928 should eclipse the Detroit meeting in numbers present. Such results only will serve to prove to many people that the biennial plan is successful. *Meantime, let us all*

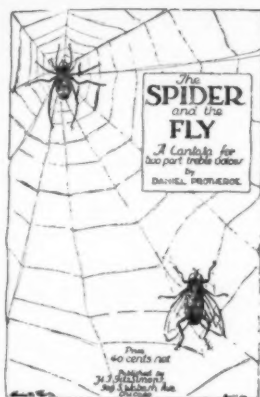
work for that success, whether we believe in it or not.

The New Sectional Conferences

One of the most encouraging features of the Detroit meeting was the activity of two groups of people bent upon the organization of sectional conferences which should serve a great territory of the country on the "off" year from the meeting of the National. These two groups began work with breakfast meetings Tuesday morning of the Conference week, and continued on successive mornings until they had finished their job of organization. Result—the *North Central Music Supervisors Conference*, representing ten states, and the *South West Music Supervisors Conference*, representing eight states. Both of these groups had large numbers of supporters at Detroit. Some preliminary work had been accomplished and they are both now all set to "go" for their meetings of 1927. The results of the work of these two new Conferences will be closely watched, for upon their success, and the continued success of the Eastern and Southern Conferences, will depend the success of the National Meeting in 1928. The officers of the newly organized Conference should have the support, unsolicited, of all members of the National Conference.

Revision of the Constitution

An outstanding feature of the Detroit meeting was the work of the special committee on Revision of the Constitution to meet the needs of the National Conference in its relation to the sectional conferences under the biennial plan of operation. Business meetings, usually dry and uninterest-



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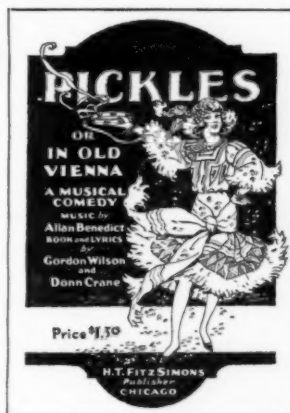
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ing have generally been shunned by a majority of the conference members, but both meetings of this character brought out a "full house" at Detroit. The reasons were apparent and the interest justified. On other pages in this issue of the *Journal* may be found a reprint of the Constitution as revised. It should be carefully studied by officers of the Sectional Conferences when planning their own Constitution, which must work with this revision if they are to function together. All who read the Constitution reprinted in these pages will bear in mind that it is a document of the National, and not of the Sectional groups. Upon the ratification of those points which effect the separate groups, they become a part of the *United Conference*.

Where in 1928?

Invitations received for the 1928 Biennial meeting of the National Conference were numerous and interesting. The Constitution provides that, invitations shall be received at the annual business meeting, that the members present shall have opportunity to express a preference, but the actual decision will be made by the Executive Committee after proper investigation. The new Executive Committee elect, met with the President, elect, before the close of the Detroit meeting and spent several hours on this important question. Although the date of the meeting is two years hence, it is purposed to come to a definite decision before the close of the present school year if possible. The cities extending definite and authorized invitations for the 1928 meeting were: Minneapolis, Minnesota; Milwaukee, Wisconsin; Rochester and Buffalo, New York; Oakland and Los Angeles, California.

The president-elect will welcome helpful suggestions and opinions bearing upon this point, so important to the future of the Conference.

—o—

Future of the Journal

"The one agency which, more than all others, must hold the National Conference together, and bring about a large and successful meeting in 1928, is the *Music Supervisors Journal*." This is the opinion expressed by a prominent member of the Conference, and concurred in by many others. The *Journal* has been named as the official organ if the Southern, the South West, and the North Central Conferences, as well as the National. It is anticipated that the Eastern Conference officers will soon take a similar action. This will make the *Journal* the official spokesman for Public School Music throughout the country. It should be read by an increasingly larger number of people each year. All Sectional Conference presidents will have equal representation in its pages, provided they desire it. Mr. Paul J. Weaver, the newly elected editor is well fitted for this important and difficult job. He is a fluent writer; knows conditions throughout the country; has business acumen, and above all, possesses the confidence of the school music people at large. His is a difficult task; one that carries duties and responsibilities in comparison to its importance and value to the Cause, but he will be equal to them. The Editor, however, must have the hearty, ready and unselfish cooperation and assistance of all upon whom he may call for help. *After the May, 1926 issue, the publications of the Conference will be edited and published from Chapel Hill, North Carolina.*

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One Way To Help

There is one way in which every reader of the *Journal* can be of real assistance to the National, the Sectional Conference, and to the *Journal* office, and that is to send their correct address at the very beginning of the school year next September. In the first place this will enable the editor to get his mailing list in shape before the first issue in October, and this is no small task, with some 3000 or 4000 changes, additions and corrections to make. Secondly, the heads of all Sectional Conferences will be looking to the *Journal* office for their State lists to help them with their membership campaigns. One of the new Conferences has already secured the lists within its territory. In the third place the *Journal* mailing list has the only authentic list of addresses of the National Conference members after the summer vacation, for the treasurer does not set up machinery for the purpose of keeping his list up-to-date. This would be an unnecessary duplication. As has been stated in these columns many times during the past five years, nearly forty per cent of the *Journal* mailing list changes every year and unless all readers take upon themselves the responsibility of sending in their new addresses, it is impossible to deliver the *Journal* to them. It should be remembered that the *Journal* will be the one source of communication between the officials of the National Conference and its membership during the coming two years, and its value will therefore, be considerably enhanced. As the *Official Organ* of all Sectional, as well as of

the National Conference, the *Journal* will yield a greater influence in the cause of Public School Music, and each of its readers can help in no better way than to make sure that his, or her correct address for the school year of 1926-1927 is in the *Journal* office at Chapel Hill, N. C., as early in September as possible.

—o—

Our Swan Song

Your Editor during the past five years is not unmindful of the honors the National Music Supervisors Conference has bestowed upon him during that period, and is now giving him the highest honor at its disposal, by electing him president. It is with considerable reluctance that he relinquishes the *Journal* and its interests to another, and many misgivings as to his ability to steer the Conference through two years of unparalleled difficulties and responsibilities, to a safe landing in 1928. He promises and forecasts nothing, except an unqualified allegiance to a cause and its new order of things with which he is not wholly in sympathy, and the willingness to put forth every effort to make the meeting of 1928 the most successful in the history of the Conference, not only in numbers present, but by the significance of the proceedings at that meeting. He further requests the same loyal and hearty cooperation in the new office that has been accorded him as Editor of the *Journal*.

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President's Corner

VALEDICTORY

The Music Supervisors' National Conference for the year 1926 has come and gone. Although the week was a strenuous one, I trust that the memories of those who attended are pleasant. It is, of course, a very difficult task to make such a conference of the magnitude of ours run smoothly from beginning to end, and despite one's best efforts things will happen that should have been otherwise.

On the whole, however, I have the deepest feelings of gratitude to members of the Conference for their very evident spirit of good-will and desire to be helpful in making the Conference a success. My personal gratitude goes out to Mr. Cody, Mr. Chilvers, and the other members of the local committee who cooperated so splendidly in carrying out the details of the Conference.

I also feel grateful to the special committee headed by Mr. Dykema for the long hours which they devoted to the working out of the revised constitution. This was done by them to the sacrifice of their own pleasure in the matter of attending the Conference and the quality of the task performed was attested by the almost



EDGAR B. GORDON
Retiring President

unanimous manner in which their report was received.

Undoubtedly the outstanding event of the Conference was the National Orchestra which could not have been the success which it was had it not been for the devotion of Mr. Maddy and his assistants to the difficult problems of organization. It is my hope that this National Orchestra may be continued and perhaps that at our next Con-

ference we may have a group of singers made up in the same way from the high schools of the country.

As a Conference we are to be congratulated on the wisdom of our choice in the selection of Mr. Bowen as our next president. His long, faithful service as editor of the Journal has already proved his capacities, and we have every reason to expect from him that the 1928 Conference will surpass anything that has been held heretofore.

In conclusion, may I thank the Conference for the great honor they have done me in making me president for the year 1926. I did my best and the memory of this honor will be a cherished one throughout life.

Edgar B. Gordon.

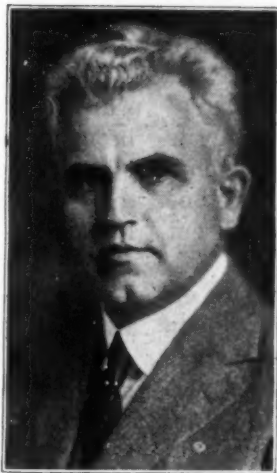
SALUATORY

Fellow-Members:

While struggling with my own regrets at the thought of turning over my pet project, the *Music Supervisors Journal*, to another Editor, I have accepted with unblushing pleasure and anticipation the honor you have done me in making me the president of the Music Supervisors National Conference. I consider it the highest honor that could come to me in my chosen life work, and I shall work hard to prove your confidence not unfounded.

Having observed the difficulties which have entangled the paths of the past five presidents, from a rather close and intimate angle, I know something of the difficulties of my position. New problems will also arise from the new biennial plan under which we shall operate in the future, and I need the assistance and cooperation of all.

We have two years in which to build our program, but there is danger of procrastination, and I shall begin work at once upon the program for the 1928 Conference. There is no time like the present, when we are all enthused and full of memories of that wonderful week in Detroit. Wonderful not only because it was the largest conference in the history of our organization, but because of instruction, enthusiasm and inspirations we must all have received from President Edgar



GEORGE OSCAR BOWEN
President-Elect

Gordon's wonderful programs.

With these memories still haunting us and urging us on in our own individual tasks, will you not sit down and write me a letter. Your Executive Committee wants to know what your wishes may be for the 1928 meeting. Ask yourself these questions, answer them on paper, and send the answers to me:

1. Where would you like to go for the 1928 meeting?
2. What dates between March 15th and July 15th will suit you best?
3. Will you make suggestions for the type of program that will best suit you?
4. Will you suggest speakers of National fame on definite subjects?
5. Will you send your membership fee at once to your Sectional Conference treasurer and thus affiliate, and offer your services?

If you will do these things, you will lighten the burden of your executive, and thus make possible a greater organization, which will function even more closely and definitely in realizing the ideals that we have set up for ourselves, *Music for Every Child—Every Child for Music*.

Faithfully yours,
George Oscar Bowen

PRESIDENT'S ADDRESS

Some Significant Tendencies in Music Education

EDGAR B. GORDON, *University of Wisconsin*

It is generally conceded that one of the chief values of historical study is that of providing perspective whereby, through a knowledge of the past, one may be able to interpret the present and to forecast the future.

While it is true that data to be effective must be secured from a long series of historical events, yet there is a value even in a survey of short periods of time, for it is possible to observe trends and tendencies that point unmistakably to certain developments yet to come.

It has seemed to me, therefore, that it might be profitable to note some of the trends and tendencies in music education as exemplified by the programs of the Music Supervisors' National Conference, and from such an inventory of the past be enabled to look with more intelligence into the future.

I have chosen for my retrospect the decade of time from nineteen hundred fifteen to nineteen hundred twenty-five, for it was at the Pittsburgh meeting in nineteen hundred fifteen that my acquaintance with the Conference began.

Since it was not my good fortune to belong to that time-honored and heroic band of founders, I have been forced to content myself with that degree of pride and satisfaction in the achievements of the Conference which a mere "old timer" may have. I am sure, however, that I voice the sentiment of all members both old and new when I testify to the thrill and inspiration

which each successive conference has brought me. Wonderful as they have all been, however, the Pittsburgh meeting stands out most conspicuously in my memory for it was there that I first became enthralled by the rare spirit of the Conference, and it was there that I met for the first time many of the personalities whom I have since come to know and love so well.

Our own Will Earhart was host at the Pittsburgh meeting, having come but recently to his new post after a conspicuous service at Richmond, Indiana, where he developed the first high school orchestra of real importance in the history of our country. With characteristic modesty, Mr. Earhart laid his new problems before the conference, seeking its council and most generously ascribing to others all of the good things which we saw in the Pittsburgh schools.

Notwithstanding his newness to the situation, there were unmistakable evidences of the Earhart genius for organization and, most significant of all, there could be observed the beginning of a broadly conceived plan for instrumental instruction which was destined to be the stimulus and model for similar developments throughout the country.

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scattered throughout the length and breadth of the land are an eloquent testimony of achievement in a decade of time. The similar development of high school bands in even larger numbers has proved to be an important medium of music education for the adolescent boy.

The technique which has been created for class instruction in the instruments of the band and orchestra has been an important factor in the success of the movement. This technique has grown to a point of efficiency where it is successfully challenging the old individual methods of instruction.

Assuming that an amount of wisdom is devoted to the further developments in this field equal to that of the decade just past, it is not too rash to prophesy that within another ten years most communities of even moderate size will have local facilities to enjoy much of the standard literature for orchestra and band.

Another feature of the Pittsburgh meeting which stood out and still stands out conspicuously in mind and which, in my opinion, is destined to affect public school music in a striking and revolutionary way, was the session devoted to Community Music. The term was a new one and at that time was commonly used in connection with informal group singing. The chairman of the session, Mr. Dykema, gave, I believe for the first time, a new and broader significance to the term. It was a singular coincidence that the various speakers at this session spoke of the need for making school music function in vital ways in the life of the community. They also stressed the desirability of developing, insofar as possible, a capacity for participation in some form of musical activity. The ground work was laid, in other words,

for that larger tendency to articulate music more vitally with life and to make music serve worthy social ends—a point of view which has completely dominated our thinking ever since.

It is quite probable that the instrumental movement would have been much slower in developing had it not been for this new social emphasis and the consequent attempt to provide a varied program of activities for all.

Consonant with this tendency to provide a form of music for all, or, as our conference motto so epigrammatically puts it: "Music for every child; every child for music" was the then new subject of musical appreciation. The blight of professionalism and of dillitantism which had so long served to limit the universal enjoyment of good music and which ascribed to music certain mystic qualities, an understanding of which was reserved for the elect, was soon to be replaced by a democratic concept of musical enjoyment which proclaimed that music, the most universal of the arts is entitled to a place in the very fabric of life itself.

The main thesis of this new attitude was to be that beautiful music adequately performed can be appreciated by all and that the first consideration must be that of familiarity with it. In other words, we like best that which we know. It was also discovered that in addition to a familiarity with good music, it was entirely possible to give to the technically untrained certain information of a structural character and of historical significance which would add immeasurably to the intellectual interest in good music. Thus was born the musical appreciation idea with its formal class-room teaching and its informal music memory contests and other popular de-

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vices for making good music known to man, woman, and child.

It is neither necessary nor desirable that I should review in detail the various conferences of the past decade. Each year we have been privileged to see unique and remarkable manifestations of public school music; each year we have seen an enlargement of program and a multiplying of activities, for the most part, the outgrowth of the two developments to which I have referred.

Methodology, naturally, has consumed a considerable amount of our conference time until at present we have arrived at a commendable independence in point of view so that we are unwilling to accept formulae and cut-and-dried procedures. We have come to believe that no one has a monopoly upon the correct methods, and in most of our teacher training, stress is laid upon the broad basic principles of education rather than upon the manner of using certain text material.

As an outgrowth of the tremendous impetus given to public school music by the conference has come a remarkable improvement in both quality and quantity of music material adapted to public school use. Too much credit cannot be given to the publishers who have been willing to venture experimentally into new fields in the hopes of contributing something of value. Then, too, the growing wealth of exhibit material which the publishers and dealers in school supplies have made available to us at our conference has done not a little in widening the repertoire and familiarizing us with the new things. We all miss an important opportunity when we fail to take the time to browse around among these exhibits.

The greatest single achievement of

the Music Supervisors' National Conference has been the creation of the Research Council. This group of "elder statesmen" has contributed generously of its time and wisdom with the result that the conference has to its credit a noteworthy series of reports and studies. The work of this Council has undoubtedly done more toward formulating the program of public school music education than has any other agency.

A fair and accurate retrospect of the conference necessitates my calling your attention to one aspect of its history in which we can take no pride. I refer to the partisan politics which at times has crept in and to the attempted domination of the conference by commercial interests.

The responsibility for the success of the conference and the honor of serving it are so great that no person of the calibre fit for office will deliberately seek a position of preferment; and no commercial interest of high ethical standards will presume to influence an election or otherwise to dominate the conferences.

The chief difficulty during the past few years has been the tendency to dictate who shall be on the nominating committee.

I, therefore, recommend for your consideration the plan of having the past-presidents submit to the conference a list of names for the nominating committee. I am confident that no group of people in the conference can have the welfare of the organization more at heart than those who have borne the responsibility of office. To effect any change in our procedure takes time because of a constitutional requirement. In order that we may benefit in part at least by this plan, I invite the past-presi-



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dents to meet with me for the purpose of making up an advisory list of names for the nominating committee. This is, of course, in no sense an official list, but it will serve in an advisory way to persons desiring help. I feel sure that I voice the sentiment of the conference when I suggest that the circulation of prepared lists of names for the nominating committee will be regarded by the conference as an unfriendly act.

At the present moment, the Music Supervisors' National Conference is in a flourishing condition and enjoying the distinction of being the largest body of professional teachers of music in the world. So large has it become that the problem of handling it is one of serious proportions. To serve the more localized needs of the various parts of the country, two sectional conferences have already come into existence. Because of the adoption of the biennial plan for the National, it is hoped that other sectional conferences will be immediately organized. There is no item of business in connection with the present conference that is of greater importance than that of getting these new conferences under way and of reorganizing the machinery of the National on a biennial basis.

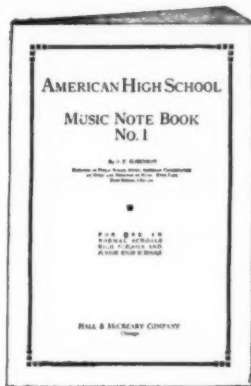
With sectional conferences meeting on alternate years, in which the sectional needs of music education shall claim first consideration, it would appear that the programs of the national may be devoted to the larger and more general aspects of music education. The national organization will, therefore, serve as a clearing house for matters developed in the sectional conferences and be the means whereby they shall be made national in scope.

With an enviable record for the decade just past, new and more note-

worthy achievements await us. One of the anomalies of our present situation is, however, that notwithstanding our record of accomplishment, we are far from securing the academic recognition which we deserve. Only recently I heard a distinguished educator say, "After all, music is a borderline subject." This is the viewpoint taken by altogether too large a number of people in positions of educational authority. Until music is frankly admitted into the family of essential academic subjects, we shall labor under a handicap.

The paramount task in music education during the next ten years is to secure this academic recognition. Success or failure is, in my judgment, dependent upon the degree with which we appreciate the necessity for paralleling the training of public school music teachers with that of persons who are teaching other subjects in the public schools. To illustrate: in a large section of the United States the standards of training for teaching the academic subjects in high school are prescribed by what is known as the North Central Association. These standards are adopted by state departments of education with little or no modification. The essential qualification as laid down by this association is that the teacher shall have a bachelor degree and shall have earned a certain number of credits in education. The chief desire of the association is that high school teachers shall have the essentials of a liberal education.

Since our music teachers are to be colleagues of high school teachers trained in this manner, there is a natural tendency to demand a similar type of training from them. This would seem to indicate that teacher



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training courses should include a considerable amount of time devoted to the liberal arts subjects. Courses in education, naturally, sociology, and economics in order that we may understand the industrial age in which we live; modern language, history, and literature for the cultural values and some science so that we may learn the scientific approach and be able to apply the technique of the scientist to our problems.

The scientific study of the emotional life is the least touched field in modern psychology and yet it is in this realm that the most important discoveries are to be made for music. Our modern educators, with their disposition to measure and test and to catalogue—whose chief aim apparently is to develop brain power and thinking capacity—have seemingly been afraid of that great side of life which deals with the sentiments, human emotions, and the capacities for feeling.

Professor Henzlik of the University of Nebraska, however, recently made the statement that "inside of ten years, the most important tests will be those determining emotional reactions rather than those of individual capacity or of acquired knowledge." If this is true, we are on the eve of important developments effecting music. It must be apparent how essential it will be for our teachers of music to be able to carry on investigations in this field and to interpret the findings of others.

Broadly trained teachers of music, imbued with the scientific spirit will quickly command the respect of those similarly trained in other fields. Well organized courses in music taught by such teachers will easily earn the right to academic credit. The reflex of this more adequate training will be felt

all the way up to the colleges and universities which from the viewpoint of academic credit are the most conservative of all. With improved and genuinely educational music courses offered in high schools there will come as a natural corollary a more liberal acceptance of music credits for entrance to colleges and universities.

I dare not pass from this subject without saying a word on the side of better musicianship for teachers of public school music. The criticism has justly been made by musicians in other fields that many public school music teachers are lacking in sound musicianship. While this may be true, yet we might remind our brethren that, from the point of view of teaching methods, we probably surpass them in the application of modern educational principles to our work. Too much cannot be said, however, in support of a broader and better musicianship among public school music teachers.

From the amount of time which I have devoted to stressing the values of a liberal education and of scientific training, I would not have you gather the impression that I over-emphasize it. Indeed, my impulse is always to stress the humanistic and social aspects of music education, and it is upon these two phases that I wish to dwell for a few moments by way of conclusion.

It is said that through the development of more efficient methods of doing things and through the invention of labor-saving devices, the work of the world is going to be done in less and less time. This means that as time goes on all people will have more time for leisure.

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BB \flat Bass (treble clef) }

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and times. The little red school house of former days was content to give to children the bare essentials of a utilitarian education. In those days leisure was scant and there was little need of anything more. Higher education was limited to the preparation of a comparatively few for the so-called learned professions—medicine, law, and the ministry. With the developing industrial age, however, the necessity arose for vocational education.

With the liberation of all from excessive hours of toil and the consequent opportunity for leisure, there comes the new problem of avocational education—in other words, education for leisure. It is upon the threshold of this new era that we are now standing, and it is right here that the great opportunity for the self-expressive arts is to be found.

Although the world is being liberated from excessive hours of toil, the type of work which is demanded in industry is peculiarly deadening and monotonous; so that the worker, even if his hours are short, is in need of refreshment of the spirit.

The value of music as a leisure occupation and as a group activity is too apparent to need comment. I am convinced that great opportunities are ahead of us for articulating our work

with this new education. Fortunately, we have already made a brilliant beginning because we are committed to the adjustment of musical art to the changing social order; to the discrediting of the aristocratic "art for art's sake" theory and to the substitution of a democratic theory which seeks to make music function in the life of the common man.

It is peculiarly our task in this fast, oncoming machine age, with its materialistic, objective aims, to supply the saving spiritual and subjective qualities of human life.

Tolstoy in a letter to Romain Rolland said, "The pre-condition of every true (artistic) calling is not love for art but love for mankind. That alone is of value which binds men together. Those only who love their fellow creatures can hope as artists to do anything worth doing."

A man's handicraft is ennobled when the tool that he plies is thus capable of expressing, not only his skill as a craftsman, but also his feelings as a man. It is from that expression of work as an accompaniment of the inner life that all great art has sprung.

It is with such motives as these, I trust, that we enter upon the next decade of time as teachers and as a Music Supervisors' National Conference.

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No greater significance could be attached to any other one thing accomplished at the Detroit meeting of the M. S. N. C. than the activities which resulted in the organization of two new Sectional Conferences.

Previous to this meeting groups in two sections of the country had been making preparation for definite action at Detroit. The In-and-About-Chicago Supervisors Club had named a committee which should develop plans whereby twelve states: Ohio, Illinois, Indiana, Iowa, Nebraska, Wisconsin, Michigan, Minnesota, North Dakota, South Dakota, Kansas and Missouri, might constitute a group to be known as the North Central Conference. Mr. Anton Embs, director of music at Oak Park, Illinois, was chairman of a committee which did splendid work.

Similarly, another committee was at work in the Southwest. Here, through the medium of a questionnaire and *Vote*, three members of an organization committee from eight states were appointed to meet in Detroit, and organize the South West Conference, to include, Kansas, Missouri, Colorado, Arkansas, Oklahoma, Texas, New Mexico and Louisiana. This committee was also ready for business at the Detroit meeting.

Breakfast meetings of each group were held several mornings at 7:30 o'clock, and a great deal of enthusiasm manifest. Conferences between committees from both groups resulted in the North Central Group relinquishing Kansas and Missouri to the South West Conference.

Before the final meetings were held Constitution and By-Laws had been prepared and adopted, officers elected, and the majority of members present paid their dues for the coming year.

The officers elected by the North Central Conference are:

President, Anton H. Embs, Oak Park, Illinois.

First Vice-President, Ernest Hesser, Indianapolis, Ind.

Second Vice-President, W. W. Norton, Flint, Mich.

Secretary, Alice Jones, Evanston, Ill.

Treasurer, Frank Percival, Greencastle, Ind.

Board of Directors, Water Aiken, Cincinnati, Ohio; E. B. Birge, Bloomington, Ind.; H. O. Ferguson, Lincoln, Neb.; Herman Smith, Milwaukee, Wis.; Joseph Maddy, Ann Arbor, Mich.

For the South West Conference, the officers elected were:

President, Geo. Oscar Bowen, Tulsa, Oklahoma.

First Vice-President, Mabelle Glenn, Kansas City, Missouri.

Second Vice-President, Sudie L. Williams, Dallas, Texas.

Secretary, Frank A. Beach, Emporia, Kansas.

Treasurer, Luella Burkhardt, Pueblo, Colorado.

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Board of Directors, Grace Wilson, Topeka, Kansas and Nell Beard, Colorado Springs, Colorado, together with the officers.

After the election of Mr. Bowen to the National Conference presidency,



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request to be relieved of the head office in the South West group resulted in the election of Miss Glenn to the presidency, and Mrs. Mabelle Spizzy, Muskogee, Okla., as First Vice-President. The 1927 Conference will be held in Tulsa, Oklahoma, on a date to be announced between February 15th and March 15th.

Thus, with these two new organizations ready for action, *Public School Music has two new important champions ready for work.* The strong Eastern Conference, with Victor L. F. Rebman, Yonkers, New York, as president, now in its tenth year should be stronger than ever in 1927. The Southern Conference L. L. Stookey, High Point, North Carolina, president, forecasts that its membership will be more than doubled the coming year. What then, is to prevent a complete membership of 4000 throughout the United States in 1927, for the National? Every member of a Sectional Conference automatically becomes a member of the National.

One further step remains to be taken and that the organization of a group, or groups, to include, Idaho, Oregon, Washington, California, Nevada, Utah and Wyoming. This vast territory, full of almost unsurmountable barriers is left without representation in a conference for 1927. Any teacher of school music in those states may affiliate with other conferences, but the work of the National Conference will not have been completed until it has used its influence successfully toward an organization that will function in that great western territory.

The dates for the Several Conference meetings have not as yet been decided upon. It is generally agreed however, that no two conferences will meet during the same week, in order

that those who desire may attend other than their own meetings.

THE SESQUICENTENNIAL

The standard for the entire musical program of the Sesqui-Centennial International Exposition has been set with the Philadelphia Orchestra's acceptance of the invitation to become the official Exposition orchestra.

Leopold Stowkowski, conductor of the orchestra, has been appointed director of the program, and at his request, invitations are being extended to American and European guest conductors, each of whom will conduct for two weeks. Mr. Stowkowski, will conduct the orchestra the last two weeks in September.


Among the other conductors being considered are Frederick Stock, Chicago; Fritz Reiner, Cincinnati; Alexander Smallens, Philadelphia; Walter Rothwell, Los Angeles; Arthur Radzinsky, Warsaw; Walter Damrosch, New York; Thaddeus Rich, Philadelphia, and Wilhelm Furtwaengler, Berlin and Leipsig.

Choral work for the Exposition will be centered in a great chorus of 5000 voices which is being organized rapidly under the direction of the Sesqui-Centennial Music Committee. The city has been divided into four sections, with a leader in each as well as a general director of the whole body.

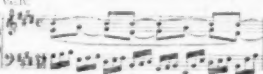
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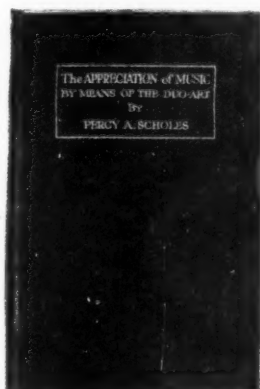
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Southern Supervisors' Conference

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MISS IRMA LEE BATEY, Alpine, Texas, Secretary

C. GUY HOOVER, Chicago, Ill., Auditor

WILLIAM BREACH, Winston-Salem, N. C., Publicity Agent

ENTHUSIASTIC BREAKFAST MEETING OF SOUTHERN CONFERENCE MEMBERS AT DETROIT

The Southern Conference was well represented at the Detroit meeting of the Music Supervisors National Conference, held during the week of April 11th, in the fine new Book-Cadillac Hotel. At the Wednesday morning Breakfast Meeting of that week, over one hundred Southern members were present. Everybody was most enthusiastic over the big meeting in progress and felt most proud of the fact that so many of their members were present, in view of the fact that their own annual meeting had been held in Birmingham, Ala., in January.

Going into executive session, Mr. Paul J. Weaver read the report of the committee which had in charge the revision of the Constitution and By-Laws of the National Conference.

With President Lewis L. Stookey in the chair, the meeting voted to hold its next meeting in Richmond, Va., during the first week in April 1927.

The president was directed to appoint a committee of three to draft changes in the Constitution and report at the next meeting.

It was voted that the Advisory Committees should remain the same as at present constituted.

In accordance with the revised Con-

stitution of the Music Supervisors National Conference, two members from each of the Sectional Conferences, and two from the National Conference, will constitute the Board of Directors of the National Conference. Mrs. Grace P. Woodman, Jacksonville, Fla., and William Breach, Winston-Salem, N. C., were elected to fill these places.

The members of the Southern Conference were in full accord with the deliberations of the special committee working throughout the week on the delicate and important job of making a constitution that would, not only meet the requirements of the National and at the same time be acceptable to all existing and newly formed Sectional groups. Delegates from the Southern Conference were sent to the Detroit meeting with full power to act, and this made it possible for the special committee to come to definite understandings that might not otherwise have been reached so amicably. The Southern Conference looks for a big year and calls upon all of its members, as well as those who are not members at the present time to keep in mind the date of the 1927 meeting, and look forward to going to Richmond next April.

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ERNEST HESSER, Indianapolis, Indiana, First Vice-President.

WILLIAM NORTON, Flint, Michigan, Second Vice-President

MISS ALICE JONES, Evanston, Ill., Secretary.

FRANK J. PERCIVAL, Greencastle, Ind., Treasurer.

A MESSAGE FROM PRESIDENT EMBS

To present and future members:

This message from your President-Elect is, at once, a greeting, an acknowledgement and a report. In behalf of the recently elected official staff of the N. C. M. S. C., permit me to extend a cordial greeting to every supervisor within the boundaries of our district and to bespeak your hearty co-operation with us in the task of making the 1927 meeting an unqualified success.

In my own behalf, may I express a deep appreciation of the honor conferred upon me and an earnest hope that I may merit the distinction, in some degree, at least? With a full realization of the responsibilities resting upon the President, I shall put forth my best endeavors to discharge the duties of that office acceptably.

If the interest and enthusiasm manifested by those who attended the general meeting on Thursday morning may be accepted as an indication, the future of the Conference is assured. About three hundred super-



ANTON H. EMBS
President

visors from the ten states included in the district were present and the work of organization was completed in exactly fifty-nine minutes. That the organization work progressed so smoothly was largely due to the thorough manner in which the Advisory Committee composed of three members from each state, had prepared the details at the preliminary meetings on Tuesday and

Wednesday.

This committee met in the Founders' Room, Book-Cadillac Hotel, on Tuesday morning at breakfast. The state chairmen were, in turn, requested to report upon the number of replies to the questionnaire sent out some time previously to each supervisor in the district. With the exception of the states of Missouri and Kansas, the replies were almost unanimously in favor of joining the North Central Conference. Inasmuch as the opinion in Missouri and Kansas was divided and since those states were needed in the South West Conference, which was also in a state of or-



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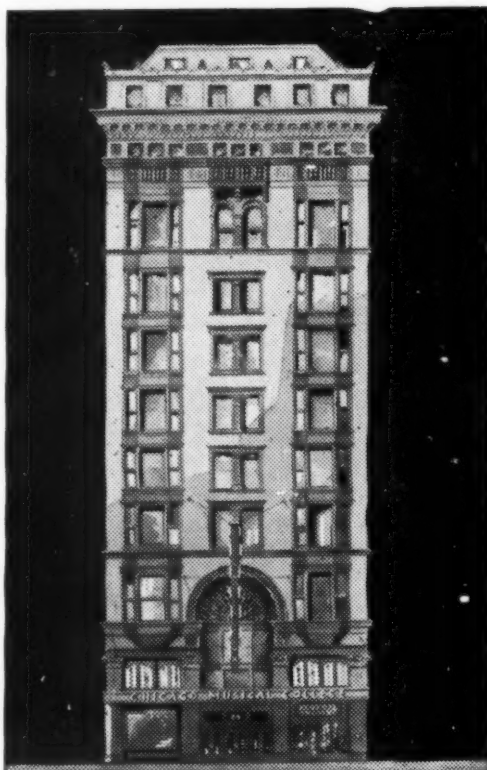
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ganization, it was decided that they be relinquished to the South West group. This action leaves the following states in the North Central group: Ohio, Indiana, Illinois, Iowa, Michigan, Wisconsin, Minnesota, North and South Dakota and Nebraska.

The committee then elected a sub-committee on constitution, composed of three members and another sub-committee, composed of ten members (one representative from each state). Another meeting was held on Wednesday morning to hear the reports of the sub-committees and to complete arrangements for the General Organization Meeting to which all supervisors from the ten states were invited.

The meeting Thursday morning was called to order by the temporary chairman who was afterward elected to the office of President. After a preliminary statement concerning the purpose of the new Conference and the work accomplished by the Advisory Committee, the report of the committee on constitution was read by the chairman, Russell V. Morgan, of Cleveland, Ohio. The constitution cannot be printed in this issue of the Journal but attention is called to one article which provides that the North Central Conference, beginning with 1927, shall meet biennially, the sessions to alternate with those of the National Conference. Mr. Morgan stated that the constitution as offered for adoption should be considered as temporary for one year and should be revised into permanent form at the 1927 meeting. The report was unanimously adopted without discussion.

The report of the committee on nomination was read by the chairman Miss Edith Kellar, of Ohio. The following officers were elected:

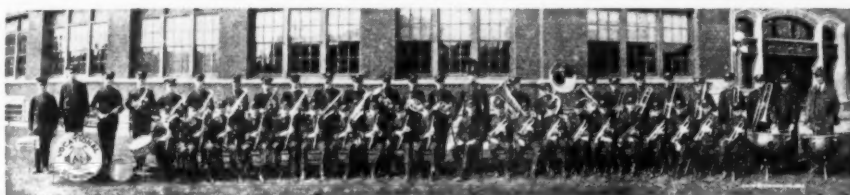
President—Anton H. Embs, Oak Park, Ill.; First Vice-President—Ernest Hesser, Indianapolis, Ind.; Second Vice-Pres., William W. Norton, Flint, Mich.; Secretary, Miss Alice Jones, Evanston, Ill.; Treasurer, Frank Percival, Greencastle, Ind.

Directors: Walter Aiken, Cincinnati, Ohio; Edw. B. Birge, Bloomington, Ind.; H. O. Ferguson, Lincoln, Neb.; Herman Smith, Milwaukee, Wis.; Joseph Maddy, Ann Arbor, Mich.

Invitations were received from the following cities: Springfield, Ill.; St. Paul, Minn.; Lincoln, Neb.; South Bend, Ind.; Milwaukee, Wis.; and Cincinnati, Ohio. Lack of time made it impossible to take a vote upon the question and the selection of the Conference City was referred to the Board of Directors. Announcement of the Board's decision will be made as soon as possible. The meeting was then adjourned.

Too much cannot be said in praise of the In and About Chicago Supervisors' Club for its assistance, financially and otherwise, in promoting the North Central Conference. When the matter was proposed at the January meeting of the Club, it met with instant and hearty indorsement. The President, Miss Ann Trimingham, of Oak Park, Ill., immediately appointed a committee with power to act and the preliminary organization plans were started without delay. All honor to the In and About Chicago Supervisors' Club!

And now, Fellow Supervisors, let us work together during the coming year for the good of our new organization. "A long pull, a strong pull and a pull all together" should result in a record breaking attendance at the first meeting.



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CONSTITUTION AND BY-LAWS

of the

MUSIC SUPERVISORS' NATIONAL CONFERENCE

As Revised at the Detroit Meeting

Article I—Name.

This organization shall be known as the Music Supervisors' National Conference.

Article II—Object.

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

Article III—United Conferences.

The 1926 revision of the Constitution is based on plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conference upon acceptance of plan of union, including distribut on of dues as embodied in this Constitution.

Article IV—Membership

Section 1. Membership shall be active, associate, honorary and contributing.

Section 2. Any person actively interested in public schoool music may become an active member of the National Conference upon the payment of prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office, and shall be entitled to receive a copy of current Book of Proceedings.

Section 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. The associate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote or hold office, and they are not entitled to a copy of the Book of Proceedings.

Section 4. Any person interested in public school music, who desires to contribute to the support of the National Conference, may do so, and thereby become a Contributing Member. Contributing members shall have all the privileges of active members.

Section 5. Active or Contributing members of Sectional Conferences are members of the National Conference. Any person becoming an active or contributing member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference he selected.

Article V—Dues.

Section 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

Section 2. Dues of Associate Members shall be \$2.00 annually.

Section 3. Dues for contributing members shall be a minimum of \$5.00 annually.

Section 4. No person shall be entitled to the privilege of active or associate membership until the dues for the current year shall have been paid.

Section 5. After 1926 and upon ratification of the plan by any Sectional Conference, \$1.50 of the dues of Active and Contributing Members shall be paid into the Publication Fund, 75 cents into the treasury of the Sectional Conference, and the balance into the treasury of the National Conference.

The \$1.50 annually allotted to the Publication Fund shall be considered as paying for the member's copy of the annual Book of Proceedings.

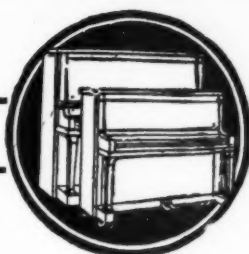
In the case of the Contributing Members of the Sectional Conference it is understood that the Sectional Conference retains the entire amount except the \$1.50 due the Publication Fund and the 75 cents assigned to the National Conference.

In 1927 no Book of Proceedings shall be published and the \$1.50 per member ordinarily paid into the Publication Fund shall remain in the treasury of the Sectional Conference.

The money due the Publication Fund and the National Conference shall be payable by a Sectional Conference within thirty days after the close of its meeting.

Article VI—Officers.

Section 1. The officers of the National Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor and Board of Directors and these officers, together with the retiring President, shall constitute the Executive Committee of the National Conference.



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Section 2. The term of office for President, First Vice-President, Second Vice-President, Secretary, Treasurer and Auditor shall be two (2) years or until their successors are duly elected. With the exception of the Second Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

Section 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference. One member from each Conference shall be elected for two (2) years and one member for four (4) years at the first election under the new plan; thereafter all members of the Board of Directors shall be elected for four (4) years.

Section 4. The State Advisory Committee shall be composed of Active Members from each State and territorial possession of the United States of America, this Committee to be elected by the Board of Directors. The number of members composing this Committee shall not be fixed.

Article VII—Election

Section 1. The President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and one member of the Board of Directors, shall be nominated by a committee consisting of seven (7). The members of the Nominating Committee shall be elected by informal ballot of the Active Members of the National Conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Biennial Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result not later than ten o'clock the following morning. The seven persons receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The Nominating Committee shall nominate two members of the National Conference for each selective office of the Conference.

Section 2. The election of officers shall take place at the Biennial Business Meeting of the National Conference. The majority of all votes cast is required to elect.

Article VIII—Meeting.

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Section 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

Article IX—Amendments.

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

Article X—National Research Council of Music Education.

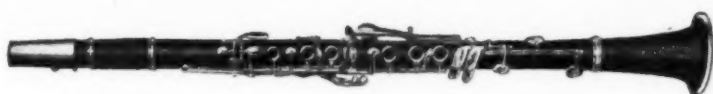
Section 1. The National Research Council of Music Education shall consist of fifteen (15) active members who shall have done notable work in the field of school music.

Section 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

Section 3. At each Biennial Meeting three (3) members shall be elected for the ensuing five (5) year term and three (3) others to serve for a five (5) year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

Section 4. The Nominating Committee shall nominate two (2) active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Section 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one (1) year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.



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BY-LAWS

Article I—Duties of Officers.

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Section 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President and to act as Chairman of the Board of Directors, without vote.

Section 3. The Second Vice-President shall be the Chairman of the Standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Proceedings.

Section 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting of the National Conference and of all meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the Conference.

Section 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said reports to be made at the Biennial Meeting of the National Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

Section 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

Section 7. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences; such as the establishment of boundaries of the Sectional Conferences, and the time and place of meetings of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

Section 8. To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

Section 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Board of Directors in such activities as may be delegated to it by said Board of Directors, and to assist the Research Counsel in getting such information as it may solicit regarding educational conditions in the various States.

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THE SCIENTIFIC MOVEMENT IN EDUCATION

By JAMES E. RUSSELL

Dean of Teachers College, Columbia University.

At the Detroit meeting the National Council of Educational Research gave considerable attention to the subject of tests and measurements and instructed its special committee during the ensuing year to print in the Music Supervisors' Journal material which should reflect the discussion by the Council. This will be formulated and printed in the issues which begin next fall. One aspect which will be stressed is the difficulty of measuring the spiritual effects of music and the consequent reservations which must be made regarding tests and measurements which are concerned only with the knowledge and skill sides of music. The article which follows contains a selection from an address delivered by Dean Russell at the Washington meeting of the Department of Superintendence, and gives a good summary of the general ideas involved in all testing and measuring and suggests the necessity of this same reservation which was prominent in the Council discussions.

The first step in science is taken when one fact is compared with another fact. So long as each school system was considered an entity in itself there was no possibility of developing a science of school administration; but as soon as one system was set over against another system, differences were observed, differences in school organization, in maintenance, in buildings and equipment, in length of school term, in curriculum, in methods of supervising and teaching—all these and many more affecting pupil cost and pupil achievement. Such comparison invites questions and answers. But before answers can be given in dependable form, the extent and na-

ture of the variations must be measured. Measurement in turn demands the establishment of norms—zero points from which variations occur—and standards to which the extent of variation can be referred; the yardstick and pound weight peculiar to each type of noticeable differences.

Inasmuch as education has to do with human nature, it was no accident that the clue to a scientific treatment of school work in all its ramifications was found in the pure science of psychology. Nor is it strange that the beginning was taken in a study of the nature and extent of individual differences. That children differ in mental abilities is no new discovery; teachers have ever been painfully aware of that fact. But so has it been known from the dawn of intelligence that some things were longer than others and some things heavier than others, and yet the world waited thousands of years for the genius to develop the system of measurements upon which all our physical sciences rest. The genius who invented a method of measuring individual differences in the mental capacity of school children appeared at the turn of the present century. The possibility of ordering and systematizing the chaotic mass of impressions gained

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from the observation of the mental life of children sent a thrill through professional workers in psychology and education. Never before had such a stimulus been presented for the systematic study of how the minds of children work, how knowledge is acquired, how skills are fixed, how attitudes and ideals develop. The scientific output in this field in the first decade of this century is little short of marvelous—how marvelous we little appreciate because we have been too close to it to see it in perspective.

The psychological deduction that the mental possibilities of the individual are unalterably fixed from birth confirmed by the biological studies in heredity, has completely undermined the theory upon which education has been based for the past one hundred and fifty years. The invention of standards for the measurement of capacity and achievement, standards still crude but capable of perfection, has shaken the confidence of educators in the doctrine of formal discipline, justified the introduction of new curricula, and questioned the efficacy of traditional methods of instruction.

No contribution to the scientific movement has been of greater practical worth than the method of statistical treatment of educational data. Without this aid, the findings of investigators might have been left in the limbo of pure science, interesting because true, but not applicable to the work of the everyday world in which teachers and administrators live and have their being. The statistical method has given the means of interpreting the results of research in terms which the practitioner can understand and which he can apply to the situations which confront him. Not isolated facts, but facts coordinated and

systematized by statistical treatment, are prerequisite to an understanding of the problems of school organization and school finance, of classification and advancement of pupils, of curriculum construction and methods of instruction, and of all similar problems which yield to test and measurement.

I would not have it appear from this appreciation of the nature and importance of the scientific movement in education that I consider it the only important happening in our generation, or that the use of available scientific methods reduces the art of education to the precision of a well regulated machine. The educator does not deal with materials that may be pounded or molded into set patterns. Moreover, the means that he can use with some degree of scientific accuracy are involved with other great forces, social, political, economic and religious, over which he can exercise no control whatever except by way of influencing their course. So overpowering are some of these forces at times that the schoolmaster may be forgiven if, in a moment of depression, he feels that his science affords poor protection against the blasts of unreasoned public opinion.

The implication of my argument is that we need more of science in education than we have yet attained. First of all, we need a better understanding of the actual facts—facts pertaining to what happens within the schools and facts pertaining to the forces operating outside the schools. A fair start has been made in getting the facts concerning what goes on in the school by way of knowing better the minds of learners and the employment of means for securing better results. These facts are disclosed in increasing profusion through greater use of tests

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and measurements of school pupils and of school surveys in general. But what of the forces that press so hard upon schools from the outside? How much do we know about them? What of the demands made upon those who leave school? How do they fit into and fit themselves for the work that they must do, and how do they adjust themselves to the lives that they must live? The truth is that we know little about such things. We act as if we believed that education ends with the school days, but we know that is not true. Can we wash our hands of all responsibility for what happens to our children outside of school and in the years after school? Everybody knows that the most critical period in the lives of young people is the years immediately following school, and the earlier the age of leaving school, the more critical is the period of adjustment. That is the time when the ideals upheld in school either expand into controlling life-motives or fade away into embittered memories. And when ideals fail and ambition ceases, personal discontent, social unrest and social antagonism follow in order. Herein is the origin of crime waves and the most significant cause of waywardness. It is no accident that the majority of our lawbreakers are youths in their teens and early twenties. Many agencies can doubtless be used to combat this unsocial menace: home, church, the press, and police power; but whatever the agency, the process must be educational, and it cannot be divorced from our public schools. But

before the schools can perform their full part, we must have more knowledge, more accurate knowledge, more scientific knowledge, of what happens to our children outside of school and in the years that follow schooling.

In conclusion, I wish to say that the stress that I have put upon the significance of the scientific movement in education is intended particularly for our own consumption. Familiarity with the science of education and its promotion through research and investigation are the duty and privilege of our profession. I wish, however, that I could impress upon the American public the significance of the art of education and their duty and privilege with respect to it. The science of education, like the science of surgery, is a personal and professional possession; but the art of education, like the art of surgery, is what is put at the service of the public. The science without the art is mere learning; the art without the science is quackery. Art directed by science is what the world needs and should be willing to pay for. A fraction of the costs of asylums and prisons, of police forces and military establishments, of wastage in trade and industry through inefficient service, would speedily develop a science of education and support artists in education from the nursery school to the university for the benefit of learners from the cradle to the grave, the like of which the world has never seen but of which this world of ours stands in desperate need.

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A RETROSPECT

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JAY W. FAY

To continue the military metaphor, the Proceedings of the Music Supervisors' National Conference is a file of clippings from the daily press, reporting details of the conflict, and the historian naturally turns to these items to find the larger issues as they gradually emerge and take on definite shape.

I shall not presume to make any sweeping generalizations, but I think I see several clearly marked movements that may be traced in the history of Public School Music. In the early days there was much concern about method, limiting the word to sight-singing procedure. Much breath was expended and, I am told, some blood was spilt, over the relative merits of the fixed and the movable "do" and the proper time and place for teaching the dotted quarter following by the eighth. That the world of today learns little from the study of history is again exemplified by the necessity of retaking some of these

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trenches, witness the revival of the "do" controversy in the 1925 Proceedings. Next came a mighty effort to bring music into every school and to every child, and to convince superintendents and the public that music was not a frill but a vital force in education. Then came, unheralded and unexpected, like the tank or the gas attack in the Great War, the vigorous onslaught of the instrumental idea, of which I wish to say more later. Present tendencies seem to point in two directions, towards both larger and more acute vision. There is a general conviction that Public School Music has not functioned in the lives of our children and has not made a profound impression on our national musical life, and there is an indication on the other hand that the interest in tests and measurements of capacity and achievement will lead to differentiation of aims, methods and desirable attainments in music as in other subjects of the curriculum. Appreciation more broadly conceived and more adequately realized, may become the goal of music education for the masses, with specialized instruction for children of large or of special capacity.

I wish in a brief paper to review the work of a single unit in the instrumental campaign, the standing committee on instrumental affairs, of which I have had the honor to be chairman for four years, and from which I am withdrawing regretfully to devote myself to another phase of education. The original committee was appointed at Nashville four years ago and consisted of Dr. Rebmann, Mr. Morgan, Mr. Hahnel, and Mr. Stuber, under the chairmanship of the writer. This personnel was modified two years later by the resignation

of Mr. Hahnel and Mr. Stuber and the addition of Mr. Maddy and Mr. Carr, with Mr. Tremaine of the National Bureau for the Advancement of Music as secretary. The Committee came into being as a result of the conviction that instrumental music was becoming a force in the public school program that called for special attention and guidance. It started to function immediately and began its labors with a survey and census of workers in the field. This survey revealed the fact that four years ago there were at least 1600 supervisors engaged directly or in a supervisory capacity in some phase of instrumental instruction. Aims were indefinite, methods were desultory, there was no literature of educational value for the amateur band or orchestra, and training schools had not generally begun to offer adequate courses to prepare supervisors for this new type of work. The committee undertook the solution of these and kindred problems. The territory of the United States was divided among the members of the committee, contacts were established with the Eastern and Southern Conferences, and interlocking instrumental committees were formed. A medium was sought for the dissemination of information, and the proposition to establish a special instrumental journal was rejected in favor of an instrumental department in the *Supervisors' Journal* and the use of the columns of other music periodicals. Correspondence was invited and the offer was made to consider special problems by personal letter or through the music magazines.

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al Band Contest at Chicago, held under the auspices of the Band Instrument Manufacturers, was turned over to the Committee to manage in cooperation with the National Bureau for the Advancement of Music. The Committee saw a chance to inject an educational element into the Contest by elevating the standard of the music to be played. Accordingly it prepared lists of band selections from which the Contest pieces were to be chosen. Amid vigorous protests against the difficulty of the selections the contesting bands settled down to prepare them, found that they were playable, enlarged their literature, increased their instrumentation to present them effectively, and rose in three years to an unprecedented height of excellence. For the first time in the history of music the instrumentation of the symphony band has been officially determined and bids fair to become standard.

Mr. Morgan has devoted himself largely to the problem of aims in instrumental instruction, and his broad vision and scholarly exposition of the topic in many articles has done much to clarify thinking on this subject. A comprehensive survey of the literature of orchestral music of educational value has been prepared by Dr. Rebmann and is available as a Bulletin of the Educational Research Council. A corresponding survey of band material is presented in this year's report. The literature has been enriched directly by the work of Dr. Rebmann, Mr. Maddy and the Chairman, and indirectly by influence brought to bear upon the publishers, who have consulted the members of the committee freely and abided generously by their judgment. Aims and methods have been discussed extensively in various

periodicals by the Chairman, and the National Bureau for the Advancement of Music has published for free circulation one of his articles that seemed to be of practical value in a pamphlet entitled "Instrumental Music in the Schools of Rochester and Louisville." The Bureau has also for free distribution a valuable booklet by Mr. Maddy on the "Organization of the School Band." Mr. Carr's book on "Building the School Orchestra," prepared in collaboration with Mr. Maddy, has been of real service to the supervisor, and stands with Glenn Wood's pioneer book on "School Bands and Orchestras" and Gidding's and Maddy's new book on "Orchestral Technique," as the only literature at present existing for the preparation of the instrumental supervisor. These books have been supplemented by at least 25 major articles on instrumental music, contributed in the last three years by members of the committee, and there are doubtless many more of which I have no record.

It would not be in good taste to enumerate the services of the individual members of the committee to the cause of instrumental music, but I cannot refrain from noting that they have conducted four of the six supervisors' orchestras, have led six instrumental sections, have read papers and presented demonstrations at National and Sectional Conferences, that they have sponsored the All-State Orchestras and led most of them; that Mr. Maddy presented at the Detroit Conference the most gigantic experiment in the history of instrumental music; that Dr. Rebmann has been elected President of the Eastern Conference for next year, and that Mr. Morgan has been elected to the Research Council.

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The National High School Orchestra of 1926 is now a matter of history, but all who saw and heard it realize that Mr. Maddy started something of tremendous significance and importance to the future of music on the American Continent. When the great curtain went up at Orchestra Hall, disclosing some 230 boys and girls, each holding an orchestral instrument, packed in almost too closely to play that instrument, many an old timer at conference gatherings gasped, dropped his jaw, and gazed open mouthed with eyes bulging, wondering what could possibly happen.

Imagine if you can, without having seen it, an orchestra with 45 first violins, 45 second violins, 25 violas, 31 cellos, 20 basses, 5 flutes, 6 oboes, 2 English horns, 7 clarinets, 7 bassoons, 9 French horns, 8 trumpets, 5 trombones, 3 bass tubas, 3 percussions and 10 harps. Such was the instrumentation of the first National High School Orchestra, 232 in all.

Another point which provides food for thought, and that the fact that these 232 boys and girls came to Detroit from 25 different states. By states they divide as follows: Ohio, 48; Michi-

gan, 35; Indiana, 28; Illinois, 20; Pennsylvania, 18; Iowa, 16; New York, 15; Wisconsin, 12; Connecticut, 6; Massachusetts, 5; Kansas, 4; Maine, Rhode Island, West Virginia, Minnesota and Colorado, 3 each; New Jersey Virginia, Kentucky, Tennessee, and Oklahoma, 2 each; and Vermont, North Carolina, Georgia and California, with 1 each.

Regardless of the fact that there were over 300 players, representing 25 different states, the greatest significance lies in the fact that they could be assembled and within four days present a program that would do justice to many professional orchestras. Herein lies the greatness of Mr. Maddy's talent and ability. Rehearsing twice each day, this great orchestra, representing the best talent in twenty-five states, impressed with the importance of the occasion and tremendously pleased that they were a part of it; put their whole heart and soul into the preparations for the big concert of Thursday morning. When the "zero hour" came, it found them tuned up to concert pitch, and they responded to Mr. Maddy's direction like veterans. Later in the program when Mr. Gabrilowitch, director of the Detroit Symphony Orchestra, took the baton, they played with a flexibility and confidence that tremendously impressed this splendid artist.

It would be difficult to measure the value of this particular feature of the Detroit meeting. Every boy and girl

who had a part in the National High School Orchestra has returned to his home proud of his own achievement, more than ever impressed with the home school training that made it possible. He will be a booster of his own school orchestra, his pals will catch something of his spirit, and so it will spread on and on gathering momentum for another similar opportunity. It is safe to predict that a National High School Orchestra of more than five hundred players in 1928 would be possible.

Following is the Program played:

- | | |
|---------------------------------|-----------------|
| 1. Prelude to L'Arlesienne | Bizet |
| 2. Symphony No. 3 (Eroica) | |
| 1st Movement | Beethoven |
| 3. a. Ethiopian Dance | Delibes |
| b. Minuet for Strings | Bolzoni |
| c. May Dance | Hadley |
| 4. a. Chinese Love Song from Po | |
| Ling and Ming Toy | Friml |
| b. Song of India | Rimsky-Korsakow |
| 5. Children's Suite | Schumann |
| 6. a. Turkish March | Beethoven |
| b. Moment Musical | Schubert |
| 7. Marche Militaire | Schubert |

CONDUCTOR MADDY'S REACTION

Dear Mr. Editor:

Pursuant with your request for my reactions of the National High School Orchestra from the standpoint of the conductor I believe the success of the undertaking was due to three primary factors. First, that the preliminary arrangements were so planned as to have every player "on his toes" and thoroughly prepared as an individual so that it was only necessary to weld the individuals into a unified ensemble during the three days of rehearsals; second, because of the invaluable work of Mr. Giddings and his committee on attendance and deportment which relieved me of the necessity of acquiring the ill-will of any player at any

Q. E. D.

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time, insured perfect attention during rehearsals and made possible the bond of affection between conductor and player which was so evident during the concert and, third, the fact that the entire enterprise seemed to have the whole hearted good will of the audience throughout the concert and before.

It was indeed a great privilege to conduct such a wonderful ensemble under such ideal conditions. It was an uncanny and unique feeling to stand before that marvellous body of players with the absolute assurance that every player was "for me" heart and soul, and with my back to an audience whose very presence radiated good will and an intense desire that the occasion should be a success. I shall never forget the moment be-

fore the first note was played at the concert and the feeling of utter confidence which I had in the players and which they seemed to have in me and which was reflected in the faces of the audience. I knew that tears were streaming down the faces of many of the listeners while the symphony was being played and I realized that it was the natural thing to expect from an audience so vitally interested in the players and the undertaking, whose joy was unbounded in the realization that the National Orchestra was a far greater achievement than any had even dreamed of its being. Under such conditions there was no other outcome than the one which you witnessed.

Sincerely yours,
J. E. Maddy.

SOME HIGH LIGHTS AT DETROIT

Big things began to happen the first day, and the Nineteenth Annual Meeting of the Music Supervisors National Conference was not many minutes old before it realized that big things were in store for the week. Superintendent Frank Cody, of the Detroit schools made it plain that the Detroit School System from the janitors to the Superintendents office were at the services of the Conference. Then Walter Butterfield, in his thoroughly dignified way, as befitting a New Englander, told Mr. Cody how pleased we all were to be in the Motor Metropolis of the World.

Monday night the "lid" simply popped off completely. No, the delegates had not yet been across the river to the Canadian side, but were being

entertained at the first great informal banquet of the week in the million (or is it billion) dollar Masonic Temple. This informal affair always brings out the best that is in everyone. The food is enjoyed, but it is a secondary matter, for all are intoxicated with the abundance of good cheer and good fellowship. They sang in small groups and the entire 1600 diners sang like a great choral society when given opportunity by George Oscar. It was a fitting ending to a wonderful first day, and augured well for the remaining four days of the week.

Ossip Gabrilowitch, Detroit's own Symphony conductor, and pianist, passed up a perfectly good engagement at the "regular fee," in order that he might keep his engagement

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with the supervisors. "Gabby," as he is affectionately known, not only in Detroit, but throughout the country, was a wonderful toastmaster at the "informal," and his gracious and well selected remarks as he introduced the several speakers were greatly appreciated by the company present. Mr. Gabrilowitch seems to be equally at home on the conductors' dais, on the piano bench, and presiding as toastmaster.

"Never before in the history of the National Conference have we had such splendid arrangements for the 'exhibitors,' one of the old time exhibitors was heard to remark. Furthermore, the members of this important department of the Conference meetings were highly appreciative of the opportunities provided for the members to inspect their exhibits. To those of us who are not in close touch with the larger cities, and find it difficult to get the kind of selections needed for the various phases of our work, the opportunity provided by these displays is a most rare one.

Many expressions of appreciation for the type of program President Gordon had provided, were heard as the days of Conference week went by. It is no small task to build a program which will meet the demands of all who make suggestions to the president. There is a time limit, and a limit to

human endurance, and as the conference grows it becomes more and more unwieldy, thus making it impossible to crowd the days so full of over-lapping programs as we have sometimes experienced. President Ed's idea of more general sessions in auditoriums where everyone could enjoy them in comfort, and fewer sectional groups, seems to appeal to the majority at Detroit.

And those lobby sings! Can anyone imagine anything more wonderful, or fitting for the close of a "perfect day," and in some cases, the beginning of another. Each night about 10:30 saw the entire conference crowded into the lobby, the "lobby mezzanine," or some other mezzanine, of which there seemed to be many, for a good-night "sing." It mattered little whether "Bill" Norton, Roy Parsons, George Oscar, or someone else was leading, they sang in the same wonderful way, everything from "Lil' Liza Jane" to the "Lost Chord." And such harmonies and volume, particularly from the tenor section when our genial Treasurer McFee opened up wide. The lobby "sings" have come to be an institution, a real part of the annual meeting, looked forward to and participated in by all.

Detroit certainly spread itself to make the week of April 12, 1926, a banner week in her history. At least

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that is the way we supervisors felt about it, for there seemed to be nothing too good for us; nothing too much trouble to do for us; the advance preparations had been so well done that with the opening of the meeting things moved along as smoothly and sweetly as they did the third day. Probably never in the history of the Conference, certainly not in later years, have the hotel facilities been so completely satisfactory. The management left nothing undone that would add to the comfort of guests, and *service* seems to be the real slogan of the Book-Cadillac Hotel.

Tom Chilvers and his able corps of assistants also had their part of the program in "ship shape." It is said that Clara Ellen Starr is the bright particular *star* in connection with the securing of Michigan's record-breaking membership, and it is certain that Miss Starr *shone* brightly on many occasions. Arthur Searles, Fowler Smith, Irene Sullivan, Clarence Byrn, Edith Rhett, and a lot of other Detroiters did their big wonderful part in making the Convention one of the most notable in its history. The 1928 Conference City, where ever it may be, will have to "go some" to measure up to the high standard set by Detroit.

First Vice President William Norton, chairman of the Membership Committee, may not have been the busiest man at the Conference, but certainly he showed that he had been busy. On the first day people began to say that it was already the largest meeting ever. On the second and third days their prognostications seemed about right. At the close, when it was all over, Treasurer McFee said

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that the membership would be close to 3000, and that there had been over 2200 enrolled, some seven hundred more than ever before. It was a good move when President Ed decided that the First Vice-President should do some work to earn the honors thrust upon him by the Conference. And we'll all say Bill Norton did a fine piece of work.

Peter Dykema's Constitutional Revision Committee worked long and faithfully, starting in Saturday evening and continuing every day until the business meeting on Thursday morning, when it presented a complete plan under which the Conference will operate with itself, and with the sectional conferences during the next two years at least. It was ticklish business, even for so adroit a chairman as friend Peter to handle, but it was handled finely, and without playing politics. The committee composed of past and present presidents of the National, Eastern and Southern Conferences, and two representatives from each of the newly organized Conferences, were serious in their desires to provide a plan under which the work of all Conferences may be carried on in the future, with as great success as it has in the past under the old plan.

How well they have succeeded remains to be seen, and every member should familiarize himself with the revision as it appears upon another page in this issue of the *Journal*.

Many were the envious eyes turned upon the Cass Technical High School and its Music Department. The program which Clarence Byrn and his able corps of assistants have built up and carried on is one of the outstanding educational projects, not only in Detroit and the State of Michigan, but in the world. Few colleges or universities have so complete a course and equipment, and many would be glad to relieve Cass Tech of its able faculty of musicians.

Russell Morgan's "Instrumental Clinic" was most interesting, entertaining and instructive, and a lot of us were able to get some valuable hints concerning our own orchestral developments, without being talked to about it for an hour or two. "Let's have more of these clinics," said one interested delegate, "and let's apply them to other phases of school music teaching," he went on to say. So say we all of us!

Where do we go in 1928? was a

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question frequently asked in the closing hours of the meeting. No one could answer it positively, or even hazard a guess. With the members present at the business meeting when the invitations were given, Minneapolis and "Thad" Giddings were most popular, with Milwaukee a close second. California was also a strong bidder for first honors, and it is believed that if this were not the first trial of the biennial plan, much sentiment would be brought to bear in favor of Los Angeles, or Glenn Woods Oakland. Rochester, N. Y., with the great Eastman Conservatory had many followers, and when the Conference swings east once more, Charlie Miller will undoubtedly get the vote. The executive Committee has the matter in hand, and an announcement will be made at the earliest possible moment.

NEW BULLETINS

Bulletins 4, 5, and 6, are published and ready for distribution.

Bulletin No. 4 is the report of the Educational Council on Junior High Schools. 10 cents.

Bulletin No. 5 is the Educational Council's report on Standard Course for the Music Training of the Grade Teacher. 10 cents.

Bulletin No. 6 contains the Survey on Instrumental Music, made by Dr. V. L. F. Rebmann, and presented by the Committee on Instrumental Music. 10 cents.

Orders may be sent for quantities or single copies of these bulletins to the Journal office.

NEW ADDRESSES

Have you changed your address this fall? IF SO HAVE YOU SENT YOUR NEW HOME ADDRESS TO THE JOURNAL OFFICE? Unless you do this the JOURNAL may not reach you promptly, if at all. Whether you have made a change or not, we would greatly appreciate knowing that our mailing list is correct, DO IT TODAY.

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WITH THE SUMMER SCHOOLS

AT CARNEGIE TECK

Three short courses of special lectures have been planned, it is announced, in connection with the summer work to be given by the Department of Music at the Carnegie Institute of Technology this year. The first series will be given by Dr. Will Earhart, director of music of the Pittsburgh Public Schools, who is scheduled for five lectures on "Principles of Music Education," during the opening week. In the week of July 12, a series on "Music in Social Education" will be given by Dr. William van de Wall, of the Pennsylvania State Department of Welfare. The third series will be presented by Dr. Max Schoen, Professor and Head of the Department of Education and Psychology of Carnegie Tech, on the subject of "Musical Measurements," a study in which Dr. Schoen has made extensive research.

Summer courses for teachers and supervisors of Public School Music and for other professional musicians along practical lines will be given for a six weeks' period from June 28 to August 6. For teachers the work includes courses in Technique of Orchestral Instruments, Orchestration, Methods, Rote Songs, Solfeggio and Dictation, Voice (in class), Voice Ensemble, Chorus Conducting, Appreciation, History of Music, Harmony, Counterpoint, and Dalcroze Eurythmics. Individual lessons are offered in Voice, Organ, Piano, Violin, Violoncello and

all instruments of the symphony orchestra.

SHERWOOD MUSIC SCHOOL

The Sherwood Music School announces a Summer Session of its Public School Music Department, lasting six weeks, from June 21st to July 31st.

Courses will be given in all the regular School Music subjects, leading to advanced credentials.

A large faculty of artists instructors will be available.

Realizing that teachers who are taking the Summer study feel the need of a vacation along with their study, the School has arranged a series of interesting Vacation Excursions, to be conducted for the benefit of those attending the Summer Session.

Among the excursions will be included visits to the Art Institute and the Field Museum, with lectures by the Curators; a theatre party; an automobile trip through the Chicago Parks; a visit to the Midway Studios of the famous sculptor, Lorado Taft; a boat-ride on Lake Michigan; a visit to the Newberry Library; a visit to the Chicago Historical Society; a trip to Ravinia Park to hear the Chicago Civic Opera Company and the Chicago Symphony Orchestra.

The School maintains thirty-one Neighborhood Branches in Chicago and suburbs, in which its Junior Department Teaching is done. These Branches offer positions for those who wish to teach and study at the same time.

THE AMERICAN INSTITUTE OF NORMAL METHODS

The 1926 announcement of The American Institute of Normal Methods is of unusual interest to its former students and to all of those interested in teaching or supervising of Public School Music, vocal and instrumental.

The wonderful accommodations arranged for this session, to be held at Lake Forest College, Lake Forest, Illinois, have enabled the management to overcome the one handicap experienced during the past few years—that of adequate space to handle comfortably, physically, the growing demands of the Institute.

The increasing number of graduates who, return year after year for the inspirational contact and freshening of ideas which the school affords, will find unusual surroundings and accommodations.

The courses offered at The American Institute have ever represented the forefront of modern educational progress—including Methods, Sight Reading, Harmony and Ear Training, Conducting, Music Appreciation, Orchestra, including classes in Instrumental Music, Folk Dancing, Problems of the Junior and Senior High School, Community Music, Entertainments, Piano Method Classes, Educational Psychology, etc. Private Instruction, both Vocal and Instrumental, is also available.

Lake Forest is but fifteen minutes' ride from Ravinia, the home of grand opera for the summer, and but forty-five minutes from the heart of Chicago.

In no small degree has the success of the school been due to its faculty, which consists of persons of authority and attainment in the field of Public School Music and Education.

CINCINNATI CONSERVATORY OF MUSIC

Master classes in piano and voice culture, a six-weeks intensive course in public school music and instruction, under artist teachers, in all departments of one of the country's leading schools of music are some of the attractive features of the sixtieth summer session at the Cincinnati Conservatory of Music, June 18-July 31.

The master class in piano conducted by Mme. Maria Carreras, the celebrated Italian pianist, proved to be of such benefit, both practically and inspirationally, to her pupils last year, that it is being repeated this summer.

The Masters Class in voice culture and diction will again be conducted by Thomas James Kelly, who is widely known as an authority, not only upon the art and science of Bel Canto, but also upon the related fields of phonetics, philology, and similar subjects.

A feature of the summer session which will be of special interest to teachers and supervisors of music is the course in public school music, under the direction of Mrs. Forerst G. Growley. A normal course in piano class instruction will be given by Mrs. Blanche Kahler Evans, who has developed an extensive class teaching of this instrument in the Cincinnati public schools.

The course in choir directing will be given this summer by Parvin Titus, F. A. G. O., head of the organ department of the Cincinnati Conservatory.

The summer school chorus meets under the direction of Bruce A. Carey, who is conductor of the great Philadelphia Sesquicentennial choral group. Both the chorus and the orchestra meet daily and inspect and classify the valuable works suitable for such organizations in the public schools.

Book and Music Review

Conducted by WILL EARHART, Pittsburgh, Pa.

Four Reviews by SAMUEL WAGNER

Students' Counterpoint and Composers' Counterpoint—by Charles W. Pearce—Winthrop Rogers, Ltd.

Two small booklets are written with a view of taking the student from the beginnings of counterpoint through five-part counterpoint, strictly adhering to the rules of academicians, to the freer treatment of suspensions, etc., and a modification and expansion of students' rules. Each booklet is closed with an appendix of exercises. Commends itself for school uses due to its low cost, three shillings six, or about seventy-five cents each volume.

Scoring for An Orchestra—by Charles Vincent. Winthrop Rogers, Ltd.

Dr. Vincent has succeeded in being concise and yet informative in his booklet. He has not designed this treatise to serve as a text-book to fulfill every want in this line but to serve as a conservative guide to the amateur or professional who may be called upon to make a hasty orchestration, not perfect, but correct. As music teachers in the public schools, most of the readers will have had an experience of this kind when a certain hymn or patriotic song was to have been sung and no orchestration available. This volume will fill just such need.

The Brass Band and How to Write for It—by Charles Vincent.

This volume, like the one reviewed above, is also meritorious. However,

since it is designed for British arrangers and some of the instruments we use in bands are not treated therein, it makes itself impracticable for our use. Evidently woodwinds, excepting saxophone, are not used in the brass bands of England. Too, they still use flugel horn and allow for it in their band scores.

Pierre Key's Music Year Book 1925-1926—Pierre Key, Inc., N. Y. C.

This covers an entirely different field from any other book published in this country. Instead of merely containing names and addresses of people whom a local correspondent of a community may think important, Mr. Key goes further. It is really of little interest to one in Oshkosh to know that Signor Aria is a singing teacher in Peoria. Then why record it! However, one interested in music, no matter where he be, would welcome information concerning the Los Angeles Grand Opera Association, Managements under whom the various artists appear, contained in Key's new book. Besides all this data, there are splendid articles, "Music—In Retrospect and Prospect" by Pierre Key, "Modern Music" Pitts Sanborn, "Some Truths About Singing," W. J. Henderson, and articles written by experts such as Ernest Newman, Adoff Weissmann, Alexander Fried, Victor Belaieve and others upon the different national music of to-day.

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